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43rd Season

and

Civic Orchestra of New Haven

6th Season.



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and

The School of Music - Yale University



SEASON—1936-1937—FIFTH CONCERT

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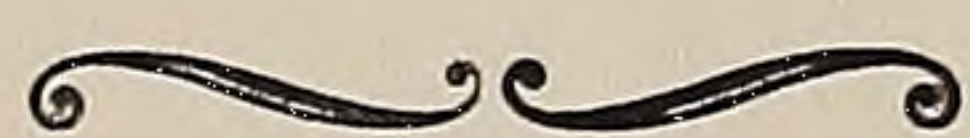
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FIFTH CONCERT

DAVID STANLEY SMITH, *Conductor*

Assisting Artist, KATHLEEN PARLOW, Violinist

PROGRAM

Overture to "The Magic Flute" MOZART
Concerto in D for Violin and Orchestra, Op. 77 BRAHMS
 Allegro non troppo
 Adagio
 Allegro giocoso

MISS PARLOW

INTERMISSION

Nocturne, for Orchestra CYRUS DANIEL
 [First performance]

Death and Transfiguration, Symphonic Poem, Op. 24
 RICHARD STRAUSS

NOTE - The performance by Miss Parlow as assisting artist at this concert
is made possible through the generosity of Mrs. Elizabeth Sprague
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PROGRAM OF THE SIXTH CONCERT

FEBRUARY 8, at 8:30 P. M.

Conductor, RICHARD DONOVAN

Assisting Artist, GRACE DONOVAN, Soprano

Allegro and Aria from Concerto Grosso in B minor Handel
The Blessed Damsel Debussy
 (Soli, Chorus of Women's Voices, and Orchestra)
Allegro con grazia, from Symphony VI (Pathétique) Tchaikovsky
Aria: "Pace, pace, mio Dio," from La Forza del destino Verdi
 MRS. DONOVAN
Slavonic Dance, Op. 46, No. 1 Dvorak
Mock Morris Grainger
Londonderry Air arr. by Grainger
Russian Sailors' Dance Gliere

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PROGRAM NOTES

Overture to "The Magic Flute" (Zauberflöte).....Wolfgang Amadeus Mozart

To attempt to tell the story of the Magic Flute were sheer waste of time, for the libretto, by the impressario Emmanuel Schikaneder, is pure doggerel. It is one of the greatest miracles of Mozart's career that, working at break-neck speed, with the continual distraction of the tall stranger who was pressing him for the Requiem, he could instill so much that was new, essentially German and essentially Mozart, into the setting of such words.

The overture, which was not written down till the day before the first performance, is one of the finest of those compositions in which Mozart seeks to combine two seemingly opposite forms, sonata-allegro and fugue. After a dignified introduction the allegro commences in strictly fugal style. The subject is

heard throughout the remainder of the piece (with the exception of the solemn trombone interlude which separates the exposition from the development and which refers to an impressive Masonic ceremony occurring in the course of the opera). Sometimes the subject is sounded forth triumphantly in true symphonic style, as at the recapitulation, sometimes it is barely noticeable, as when it forms the background for the episodes which do duty as second theme. There are delightful passages for flute and bassoon in octaves which sound for all the world like Tamina's magic flute. Taken all in all, it is small wonder that this piece which carries its triple duty of fugue, sonata movement and curtain-raiser as well, should be one of Mozart's most widely loved compositions.

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PROGRAM NOTES

Concerto in D, Op. 77 Johannes Brahms

THE correspondence between Brahms and his friend Joseph Joachim during the composition of the violin concerto offers to the diligent reader an invaluable picture of the mind of Brahms at work. The striking aspect of this correspondence is that where Brahms seeks the great violinist's advice is not in the realm of violin technique, but in matters of composition! Whatever technical advice Joachim saw fit to offer was gruffly thrown aside—probably to be exhumed and mulled over later in secret. The concerto was dedicated to Joachim and first performed by him under the composer's baton on New Year's Day of the year 1879 at a Leipsic Gewandhaus concert.

There are many points of similarity between this concerto and the symphony in the same key, which was composed a short time previously. The resemblance is most felt in the first movements. In each there is an intimacy of expression peculiar to Brahms; in each there is heart-warming horn music drawn straight from that prolific source of inspiration, the D major triad.

The first movement goes back to the classic tradition of a long introductory *tutti* in which the main themes are announced in the home key. One lovely

cantabile phrase of the second theme is reserved for presentation later by the soloist. As the *tutti* whirls to a furious close in D minor, the solo violin makes a splendid entry with a long cadenza-like passage which serves as a prelude to the main theme. There is a moment of pure subjective beauty in the second theme where thought is suspended and the music seems to lose itself in contemplation, but the soloist brings us back to earth with a clarion call in incisive chords.

The concerto as originally sketched contained a scherzo, but Brahms scrapped the two middle movements, albeit with great reluctance, when he became convinced that the scherzo did not "belong". Whether he made use of the two discarded movements later in the B flat piano concerto has long been a subject of speculation among critics. The present slow movement, with its naïve tune for the oboe and the lovely filigree of the solo part, is entirely delightful. The finale is a vivacious rondo in which the orchestra is transformed into a gypsy band—but a gypsy band capable of introducing inversions, diminutions, and all manner of tricks into its improvisations.

Victor Records

- I. Overture to the Magic Flute MOZART
Philharmonic Symphony Orchestra of New York, Record No. 1486—\$1.50
- II. Concerto in D Major, Violin BRAHMS
Fritz Kreisler and the Berlin State Opera Orchestra, Album M36—\$10.00
- III. Tod and Verklarung RICHARD STRAUSS
Leopold Stokowski and the Philadelphia Orchestra, Album M217—\$6.50

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PROGRAM NOTES

Nocturne Cyrus Chisley Daniel

As its title suggests, this piece is an expression of quiet contemplation. It maintains its *Adagio* time throughout and does not venture into the field of the dramatic. The instrumentation is light, there being no heavy brasses or extra instruments in the score.

"Nocturne" was composed during the present school year as a part of Mr. Daniel's work in the Yale School of Music, where he is enrolled as a candi-

date for the degree of Master of Music. He holds the position of Professor of Music at Appleton College, in Wisconsin, and is on leave of absence for the present season. He holds the degrees of B.A. from Shurtleff College and Mus.B. from Northwestern University. He has also had training abroad. Though his principal instrument is the organ, he plays the violin also, and is a member of the second violin section of the Symphony and Civic Orchestras.

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PROGRAM NOTES

Symphonic Poem, Death and Transfiguration (Tod und Verklärung), Op. 24 **Richard Strauss**

DEATH AND TRANSFIGURATION" appeared in 1889, three years after the composer's conversion to the ideals of Berlioz and Liszt. An unsigned poem was printed in the score, giving a detailed program of the piece. The verses, it was soon discovered, were written by Alexander Ritter, Strauss's friend who had won him to the cause of *Musik als Ausdruck*. The fact that they were written after the music was composed should be emphasized, though it is quite possible that Strauss was following a program of his own which he refused to divulge.

This is one of Strauss's simplest pieces, and, partly for that reason, one of his best. The subject is one which yields readily to musical treatment; as a matter of fact, Strauss's predilection for transforming thematic germs rendered this subject peculiarly congenial to him. The material is masterfully handled, particularly the motif occurring at the outset (bars 7-9). Notice, for example, an extremely effective entry of the violas, *sforzando*, which comes at the end of a quiet reflective passage and gives warn-

ing of the death struggle which follows immediately.

"Transfiguration" is represented by a theme which will be recognized by some as the brave second theme in an older composer's piano concerto in D minor, by some as the progenitor of Strauss's own madcap tune for "Till Eulenspiegel", and by some as a hymn. No other four notes would do in the context, however; the theme is absolutely inevitable, and let him who has not used it be the first to cry "plagiarist".

Of Ritter's poem William Foster Apthorp made the following prose translation for the program book of the Boston Symphony Orchestra:

"In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

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PROGRAM NOTES

"But Death does not long grant sleep and dreams to his victims. Cruelly he shakes him awake, and the fight begins afresh. Will to live, and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more.

"Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon

barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or whether it grows upon him gradually, he can yet never exhaust it, cannot complete it in spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here; deliverance from the world, transfiguration of the world."

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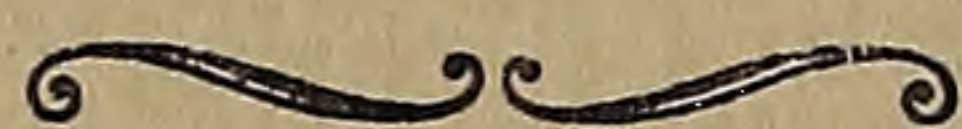
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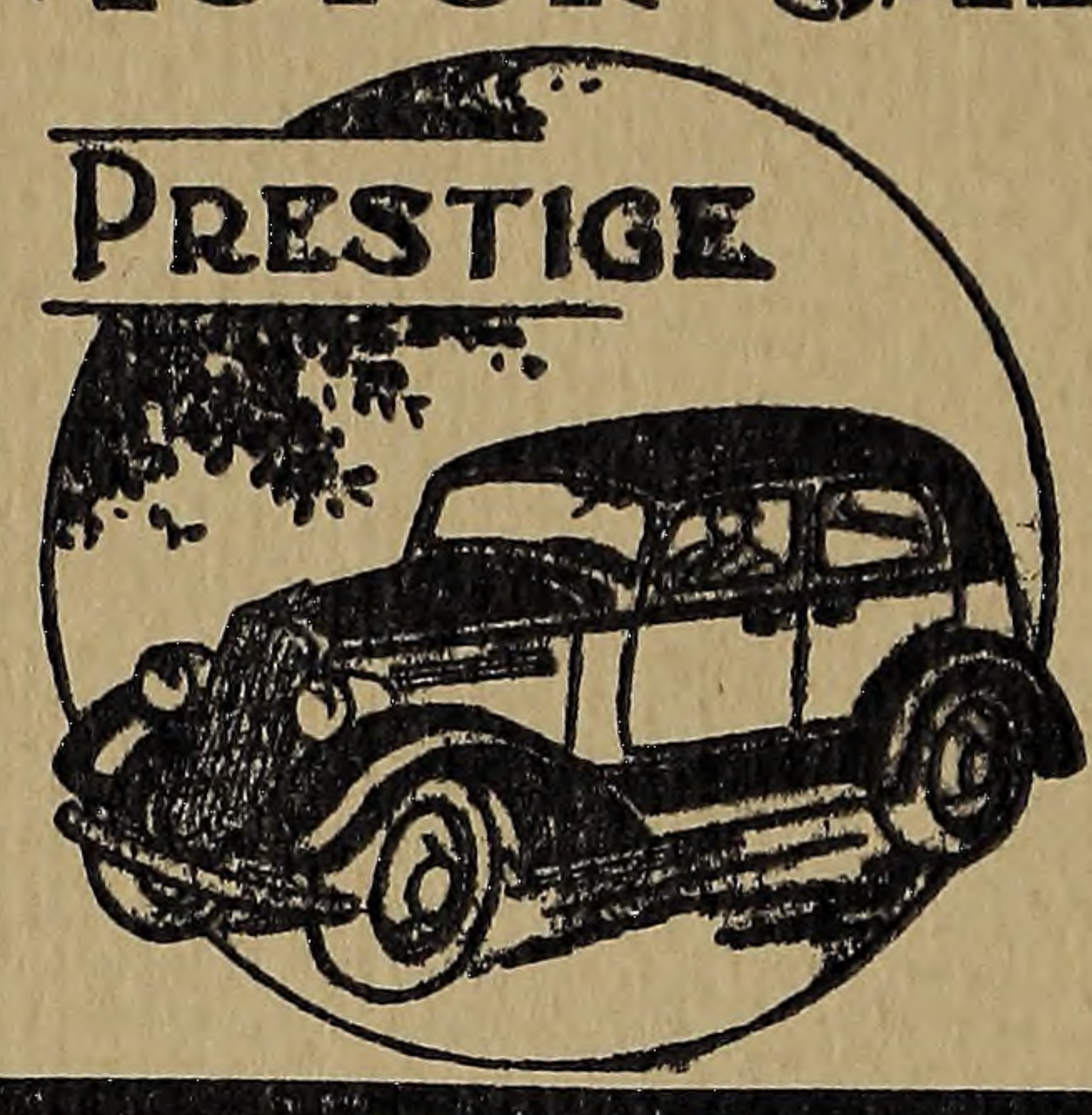
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